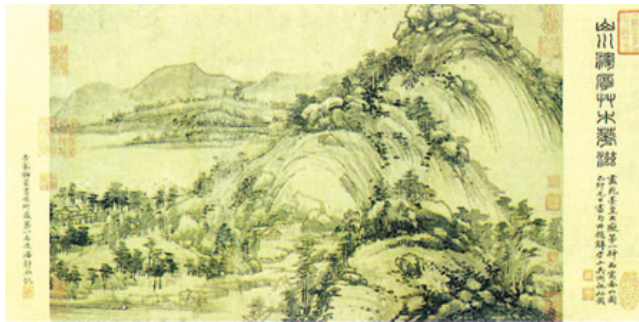


A tale of two Phoenixes

By Guo Jiaxue (HK Edition)

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Left: The larger piece of the famed painting Dwelling in the Fuchun Mountains, also called the Wu-yung Version, is kept at the Palace Museum in Taipei. Above: The Broken Mountains, the smaller part of the famed painting Dwelling in the Fuchun Mountains, is kept at the Zhejiang Museum. Blow: Ho Chuan-hsing, Director of the Department of Painting and Calligraphy of Taipei Palace Museum, is recently invited to give a lecture on the painting to students of City University. Provided to China Daily



It's been over three centuries since the famed painting Dwelling in the Fuchun Mountains was split in two by a fire. Art experts on both sides of the Taiwan Straits now are working amid the new spirit of cooperation to reunite the two pieces at a special exhibition. Guo Jiaxue reports.

Fifty-nine-year-old Ho Chuan-hsing stood with barely concealed excitement as he gazed for the first time upon The Broken Mountains, one part of the famed painting Dwelling in the Fuchun Mountains.

Ho could not be more familiar with the other, larger part of the Wu-yung version of the painting, that resides in the Taipei Palace Museum, where Ho works as Director of the Department of Painting and Calligraphy of the museum.

Yet it was not until early May that Ho was able to stand in the gallery of the Zhejiang Museum to view the smaller segment of the painting that once was consigned to the flames in an act of caprice by its dying owner, nearly four centuries ago.

"It's preserved very well. Definitely the two pieces can be combined to (form) one. The burnt area, the half-seal in each piece are perfectly matched," Ho told China Daily excitedly after a recent lecture he was invited to give on the painting to students of City University.

Decades of nurturing in Chinese classic arts have made Ho a sedate personality. Yet speaking of his first meeting with the piece of painting, his voice rose with passion.

"Some said the drawing technique in this piece is not consistent with the Wu-yung Version, but I am sure there is no problem with that. The painter spent three to four years on it. His drawing style changed during the time, at first implicit and moderate, later free and easy.

"Seeing is believing, so that we can have confidence in speech," he added.

Ho felt fortunate to be among the few to see both pieces of the famed painting by Yuan Dynasty (1271-1368) painter Huang Kungwang. The painting was among the last works by the artist. During the early part of the Qing Dynasty (1644-1911), as a wealthy man surnamed Wu lay on his deathbed in Yixing, a small city along Lake Tai, he decided

to burn his treasured collection of Chinese paintings that had been in his family for three generations. Dwelling in the Fuchun Mountains was one of the paintings tossed into the fire. Just as the flame leapt onto the long handscroll, Wu's nephew seized the painting and saved the priceless treasure from destruction. The work was heavily damaged, severed in two, with several holes burnt into its surface.

Centuries later, in 1956, the smaller piece known as The Broken Mountains was in the Zhejiang Museum. The larger piece also called the Wu-yung Version was earlier spirited away by the fleeing Kuomintang at the end of the Civil War. It found its place at the Palace Museum in Taipei. The two pieces have been separated across the Straits for over 60 years.

A joint exhibition of the two pieces appears in the offing for next year, at the Taipei Palace Museum, after Zhejiang agreed "in principle" to lend its piece to Taipei.

"Next year at the earliest," Ho said. "But they will come to the Palace Museum in Taipei, in about the middle of June, to confirm this."

Actually, as early as 2002, the idea of a joint exhibition of the painting was suggested, Ho said.

Chinese Premier Wen Jiabao was among those expressing a belief that the two parts of this painting could be brought together. "Don't drop 5,000 years of Chinese culture just because of 50 years of politics," he said. Wen's words rekindled passion over the fate of the painting's two pieces, and helped to start the process of bringing the two pieces together.

"At first we passed on messages through a middleman, the media. Then we started to communicate through letters," Ho recalled.

"To express our gratitude," Ho said, the Taipei Palace Museum organized a group visit to the Zhejiang Museum in early May. That marked the first time officials of the two parties sat down and talked face-to-face.

"In Taiwan, there are three views on this news (about the joint exhibition)," Ho noted. "The general public who love Chinese arts definitely hope to see the full painting. But there are also some people who see this from a political, partisan perspective. Some of those are in favor of cultural exchange, believing it carried symbolic meaning; some however think that we are echoing the mainland's idea."

"As a museum, we are holding the first opinion, from a purely cultural perspective," Ho said, stressing that the museum does not view the joint exhibition from a political perspective.

Naturally, the Zhejiang Museum as well as many people on the mainland expect a reciprocal exhibition, but Ho observes that appears a long way off.

The Taipei Palace Museum carefully guards its treasures and insists that mainland authorities first grant the painting immunity from judicial seizure laws.

"If any person, not necessarily the government, raises a reclaim, like 'these relics should belong to Beijing's Forbidden City', the (mainland) court will accept and go to judicial procedure," Ho explained.

"We are not only asking the mainland, but any host country. We have lent our relics to the US, Germany, France and Austria, all after they passed such laws. Japan is also inviting us, and they are still working on the laws, and may pass it very soon.

"They (the Zhejiang Museum) understands the situation and are willing to solve this. They have come up with many ideas, like issuing a guarantee letter, but, you know, (we are still worried because) it has no legal effect," he said.

The second threshold is the name of the museum. "The official name of our museum is 'National Palace Museum', it is the one and only in the globe, but the mainland may not accept it," Ho said.

The outstanding issues have created a situation in which cross-Straits exchanges have not been very reciprocal. "We also feel a little embarrassed about it," he said. "Last year, we borrowed 37 sets of relics from the Beijing Palace Museum, to hold the exhibition 'The Yongzheng Emperor and His Times'."

The Yongzheng exhibition Ho mentioned was an historic cooperation between the two palace museums, serving as an ice-breaker for further exchanges. Moreover, "in this year's exhibition, we borrowed three items from Liaoning, one from Shanghai, and 117 from six museums in Zhejiang, including calligraphy, paintings, and artifacts."

"Next, The Broken Mountains will come. And next year there will be another large exhibition 'the Kangxi Emperor and Louis XIV'. Then we will borrow several works from the Beijing Palace Museum again," his words coming in gushes of excitement.

"We have already had book and staff exchanges with Shanghai since 2008. And we will have more substantive exchanges in the future, including their coming to Taipei and joining our exhibition planning work, since we are more experienced in this area. We have many ideas."

"Cultural exchange has been the Taiwan administration's policy, while the collections of our museum have the best themes, since they were originally transferred from the mainland (in 1949)," he noted.

Comparing the collections of the two museums, "Taipei's collections have better quality generally. But Beijing also has some rare collections that are a part of folklore," Ho said frankly.

富春山居圖將「山水合璧」 2010-5-18



圖：黃公望的《富春山居圖》（局部）（複製品）中，可看到其繪畫山石的皴法和風格

【大公報訊】記者鍾麗明報道：國務院總理溫家寶今年三月，以元代大家黃公望的名畫《富春山居圖》被一分為二隱喻兩岸關係的現狀，引起媒體和民眾對此畫作的關注。該畫在清初遭遇火劫分為兩半，現分藏於浙江博物館和台北故宮博物院，兩館正就兩卷「合璧」展出商討細節，預計最快可於明年落實。

曾為清代董其昌收藏

台北故宮博物院書畫處處長何傳馨昨日在香港城市大學舉辦的「畫中蘭亭：黃公望與富春山居圖」講座中，談到《富春山居圖》一分為二的來龍去脈。他指出，《富春山居圖》曾為清代董其昌收藏，晚年他將畫卷賣給吳正志，其後又傳至其子吳洪裕。吳洪裕因十分喜愛該畫，甚至想死後一同帶往陰間，吩咐以畫卷火化殉葬，雖然鄒之麟在題跋中努力勸說他，但也沒有作用。幸而他的侄子吳子文及時搶救，不過已燒及畫卷起首一段，分裂了出來的起首一段就是現藏於浙江省博物館的《剩山圖》，今日還能看到該卷被火燒過的痕跡。餘下畫卷其後輾轉由乾隆收藏，現藏於台北故宮博物院。

何傳馨表示，《富春山居圖》近來成為兩岸熱門話題，源自今年三月人大記者會上，溫家寶以該畫一分為二、分藏兩岸博物館的現況，說了一句「畫是如此，人何以堪」，期望拆散的兩幅畫未來能有機會合展。今年五月，兩館敲定了把兩卷「合璧」展出，展覽將名為「山水合璧」，地點會在台北故宮博物院。同場還會展出來自台北故宮博物院、北京故宮博物院及南京博物院等藏的黃公望真跡，黃公望題跋的畫卷，黃公望結交的朋友的畫作，以及《富春山居圖》其他仿本等。至於展覽日期，何傳馨表示，最快會在明年舉行。

兩館敲定「合璧」展出

何傳馨昨日在講座上介紹了黃公望的生平，以及《富春山居圖》的賞析及流傳故事，他形容《富春山居圖》的際遇和對後世畫家的啟發，與王羲之的《蘭亭序》相似，所以被稱為「畫中蘭亭」。該畫在清代，被乾隆以兩千金買回宮中收藏，由於在這之前，乾隆已得到一卷仿本，他以為是真跡，在仿本的空白位置寫了很多題字，反而這幅真跡他沒有寫過一隻字。何傳馨笑說，因此這卷真跡幸而沒有受到乾隆的「污染」。

黃公望本名陸堅，約八歲過繼給年已九十的姓黃老人，這位老人開心地說：「黃公望子久矣。」因而改名黃公望。黃公望天資聰穎，但仕途不甚順利，曾獲罪入獄，其後放棄仕途，回到家鄉蘇州常熟，以道士為業，往來於杭州、蘇州、富春、松江等地潛心作畫，與詩人、道教人士如倪瓚、陳深、張雨等交往密切，他五十歲才開始畫畫，因而傳世真跡不多。

《富春山居圖》作於一三四七至一三五〇年間，根據畫家本人的題跋，他於一三四七年回到富春山居，即現在的富陽，與道士好友無用師一同前往，每逢假日便揮筆寫此畫卷，但因經常到外地旅行而中斷，其後取回畫卷打算把畫作完成，無用師擔心有人會搶奪畫作，所以請黃公望先寫題識，寫明把畫作送贈給他。

何傳馨表示，黃公望曾撰寫《寫山水訣》，他主要以董源為師，提到董源畫的坡腳碎石法、麻皮皴法及「礬頭」小山石法等，都是描繪金陵地貌的特殊風格。在《富春山居圖》中，出現有三座山峰，各有不同的構造和筆法，當中包括了麻皮皴及礬頭的皴法。

此外，由於畫卷需要三、四年才完成，可看到黃公望用筆由開始時較含蓄溫和到後期越來越流暢放縱的筆法和心境。

富春山居圖將合璧 何傳馨：沒有政治聯想

2010/05/18 @ 08:11 am 香港時間

距離《富春山居圖》合璧之期不遠，台北故宮博物館書畫處處長何傳馨 17 日在香港城市大學中國文化中心演講，介紹《富春山居圖》的特點、賞析，它顛沛流離的歷史，以及黃公望的生平。何傳馨表示，《富春山居圖》合璧並無政治聯想，僅從文化藝術的層面作出考慮。

國務院總理溫家寶在今年 3 月的全國兩會會見中外記者時表示，希望把分藏兩岸的元朝黃公望的代表作《富春山居圖》合成一幅。此後，兩岸之間開始探索《富春山居圖》合璧聯展的可行性。何傳馨透露，台北故宮博物館和浙江博物館將很快就特展達成共識，存放於浙江的《富春山居圖—剩山圖》將會借到台北故宮博物館舉行聯合展覽。



台北故宮博物館書畫處處長何傳馨

何傳馨介紹，這次特展以《山水合璧—黃公望與〈富春山居圖〉》為主題，展覽以完璧展出的《富春山居圖》為主，加上黃公望的其他畫作、題跋詩句，生平、交際來往，以至後人的仿本，直接受到黃公望影響的畫作，都會在這次特展中展出。

有意見認為，《富春山居圖》合璧，喻意兩岸統一的願景，何傳馨表示，這次合璧展出純粹出於文化藝術的考慮，沒有政治聯想，目的是把最完整的畫面呈現出來，讓大家可以欣賞到這幅名著。

何傳馨表示，由於黃公望晚年才開始作畫，傳世的真跡不多，今次特展，希望把已知的真跡都展覽出來。

《富春山居圖—無用師卷》由六紙接成，長 6.36 米，闊 33 厘米。何傳馨表示，黃公望以水墨把富春江兩岸的景緻畫在紙上，所以畫卷很有水墨淋漓的感覺。他表示，《富春山居圖》擁有近、中、遠景三段構圖，第一段描寫的是水岸石山，松柳間雜其間，石山之下是亭台水榭，第二段峰巒突起，如在目前，第三段，石山慢慢往後推移，讓出空間給予了水面，感覺相當遼闊。

黃公望的一生波瀾起伏，據何傳馨介紹，黃公望生於 1269 年，出身平凡，自幼聰慧，曾應考「神童科」，但仕途並不順利，後因張閻貪污案被誣陷下獄。出獄後放棄做官的念頭，加入全真教，把氣力放在文學和藝術的追求之中，才有《富春山居圖》等曠世傑作。

黃公望年屆 50 才開始作畫，那時候，他已是個貌似癡愚，蓬頭長鬚，不修邊幅的道士，以「大癡」為號。他雲遊於富春江之間，直到 1347 年（時 79 歲），他開始描畫富春江一帶的景色，因常到外地旅遊而中斷，經歷 3 至 4 年的功夫仍尚未完成，他的同門師兄弟「無用師」見其作圖甚美，恐有「巧取豪奪」者，於是黃公望便於庚寅年為畫卷題識，時年 82 歲。

1650 年庚寅年，《富春山居圖》落入明末收藏家吳洪裕手中。他病危之時，竟命家人以此卷投火相殉，幸得其姪及時搶救，但已燒成一大一小的《無用師卷》和《剩山圖》。



《富春山居圖》的複製本。圖片顯示畫卷的開首處，實為《剩山圖》的連接位置。

乾隆在位期間，誤把《富春山居圖》仿本《子明卷》當真跡。乾隆甚愛其「真跡」，在卷畫的空處填滿了詩，但真跡卻被乾隆「打入冷宮」。何傳馨笑說，真跡沒有被乾隆污染！

1937 年，日軍大舉侵華，國民政府為免國寶受損，把《富春山居圖—無用師卷》的真跡和《子明卷》等文物運到台北，而《剩山圖》最後於 1956 年落戶浙江博物館。

何傳馨任職台北故宮博物館書畫處處長，飽覽國寶無數，也曾經看過浙江博物館的《剩山圖》，看完之後，他對黃公望的畫風有了更完整的體會。他表示，《剩山圖》是《富春山居圖》開首的部份，畫風謹慎，接下來的《無用師卷》，畫風變得豪邁奔放，末段更是瀟脫縱逸，顯示畫卷的確在不同時期完成，隨著前後筆墨構圖的變化，可以尋索當時黃公望的作畫歷程。

除了畫卷的構圖外，何傳馨表示，黃公望對石山、樹木的繪畫方法甚有心得，對於畫樹，他極力追求在畫中呈現出樹的立體感，把樹枝伸延的方向都描畫出來，不同的樹有不同的身份，也有不同的繪畫方法，這些繪畫手法都是黃公望在觀察大自然而來的。他撰寫的教學《寫山水訣》對後世山水畫的影響深遠，也反映出當時有學生向他拜師學藝。



黃公望畫樹，樹枝的伸延方向各有不同，把樹木立體的呈現在畫卷之上。

《富春山居圖》被譽為「畫中蘭亭」，成於庚寅、毀於庚寅，而溫家寶也於庚寅年提出合璧聯展的渴望，《富春山居圖》因而變得家傳戶曉。兩岸的博物館隨即就合璧的可能進行商量。何傳馨表示，特展最快可以於明年舉行，他希望透過今天的特展，推廣黃公望的畫作，引起廣大群眾的關心，讓大家一起欣賞這幅曠世傑作。不過，由於內地還沒有就「司法免扣押條款」立法，台灣當局不會容許擁有權存在爭議的文物運抵內地展出，因此，《富春山居圖》短期內無法在內地合一。

《富春山居圖》合璧展出未敲定 望早日促成

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來源：東方早報

浙博回應臺北故宮“《富春山居圖》合璧敲定說” 重申文化交流應雙向

臺北故宮博物院書畫處處長何傳馨前天在香港城市大學中國文化中心演講時表示，分藏于浙江省博物館和臺北故宮博物院的名畫《富春山居圖》，有望于 2011 年在臺北“山水合璧黃公望與《富春山居圖》特展”上合璧展出。臺北故宮博物院和浙江省博物館將就特展達成共識，存放于浙江的“剩山圖”將會借到臺北故宮博物院舉行聯合展覽，不久會宣布具體細節。

“如果要合璧展出，我們是最直接涉及到的單位。但到目前為止，我還不知道《富春山居圖》將於 2011 年在臺北合璧展出事宜，臺灣方面也未就該展出的具體事項與我們進行交涉。目前臺北方面發布的這個消息，更多可以認為是臺北方面的工作安排，而非雙方對合璧展出的事實已經敲定。”浙江省博物館常務副館長陳浩昨日接受早報記者採訪時表示。

周功鑫赴浙欲促成合展

5 月 12 日，臺北故宮博物院院長周功鑫到杭州，她的到來再次引起了公眾對《富春山居圖》合璧展出的關注。

周功鑫到杭州的時候，正值浙江省博物館為慶祝武林新館開館舉辦“山水之間”特展，公開展出“剩山圖”真跡。5 月 12 日，在相關人員陪同下，周功鑫參觀了這次展出，這也是她第一次看到“剩山圖”真跡，在參觀現場她再次表達了上下兩卷合璧展出的願望。隨後，她與浙江省省長呂祖善會談時，也表達了想兩卷合璧展出的意願。呂祖善表示，將積極推動《富春山居圖》合璧展出，並通過雙方共同努力，促進兩地文化交流取得更多成果。

“這次周功鑫來浙江與我會談時，主要提到的是為今年 10 月在臺北舉辦的《文藝紹興——南宋藝術與文化特展》向浙江借展出文物，我們已允諾出借分藏于浙江 6 家博物館的 63 件南宋文物。單獨會談時，她未提及任何《富春山居圖》合璧展出的事宜。”浙江省文化廳長楊建新介紹，“紹興”是南宋皇帝宋高宗的最後一個年號，臺北方就該展覽向國內 4 個省和日本東京等博物館借展出文物，浙江作為南宋的都城臨安所在地，是出借文物最多的地區。

浙博重申文化雙向交流

何傳馨在香港城市大學主講“畫中蘭亭：黃公望與富春山居圖”時表示，《富春山居圖》合璧一事已有眉目，展覽最快將於明年在臺北舉行，題為“山水合璧黃公望與《富春山居圖》特展”。由于黃公望晚年才開始作畫，傳世的真跡不多，今次特展，希望把已知的真跡都展覽出來，除“剩山圖”和“無用師卷”外，還會有黃公望的其他畫作。同時，還將展出沈周等人對《富春山居圖》的摹本，這些真跡將從不同的博物館一一匯集。

對於臺北方如此肯定的合璧展出，收藏“剩山圖”的浙江省博物館卻對此毫不知情。

陳浩說，如果要確認合璧展出，必須是雙發都商量好以後才能對外發布的。但目前為止，對於該次展覽臺北方並未與他們有過交涉，更不用談公布具體細節了。浙江省博物館並不反對“剩山圖”去臺北展出，也想盡快能讓兩者合璧。但是必須堅持文化雙向交流這個前提，如果“剩山圖”可以去臺灣展出；同樣，“無用師卷”也應該能來大陸展出，讓大陸民眾也看到畫的全貌。記者 葛熔金

《富春山居圖》有望明年在台北合璧展出

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一端在大陸，一端在台灣，“一分為二”多年的《富春山居圖》終將跨越海峽合璧展出。台北故宮博物院書畫處處長何傳馨 17 日在香港城市大學表示，這幅分藏于浙江省博物館和台北故宮博物院的名畫有望于 2011 年在台北聯合展覽。

元代大家黃公望名畫《富春山居圖》，被視為中國十大傳世名畫之一，也是元代寫意文人畫的經典。畫作描繪的是浙江富春江沿岸風光，構圖疏密得當，用墨淡雅，富於變化，對後世文人畫發展影響深遠。

幾百年來，這件藝術瑰寶輾轉流離，充滿傳奇色彩。明朝末年傳到收藏家吳洪裕手中，極愛此畫的吳洪裕在臨終前下令將畫焚燒為自己殉葬。從火中搶救出時，畫已被燒成一大一小兩段。前段稱“剩山圖”，現藏浙江省博物館；後段稱“無用師卷”，現藏台北故宮博物院。

何傳馨 17 日在香港城市大學主講“畫中蘭亭：黃公望與富春山居圖”時表示，《富春山居圖》合璧展出一事已有眉目，不久會宣佈具體細節。展覽最快將於明年在台北舉行，題為“山水合璧——黃公望與《富春山居圖》特展”。除“剩山圖”和“無用師卷”外，還將展出沈周等人對《富春山居圖》的摹本，以及黃公望的其他畫作。這些真跡將從不同的博物館一一匯集。

“畫中蘭亭：黃公望與富春山居圖”講座，是香港城市大學圖書館主辦的“丹青尋珍國畫賞”活動的一部分。據該校圖書館館長景祥祜介紹，“丹青尋珍國畫賞”活動旨在幫助學生提升對中國傳統繪畫藝術的認識，了解中國五千多年來的璀璨文化。

《富春山居圖》有望明年在台北合璧展出

據新華社電一端在大陸，一端在台灣，“一分为二”多年的《富春山居圖》終將跨越海峽合璧展出。台北故宮博物院書畫處處長何傳馨17日在香港城市大學表示，這幅分藏于浙江省博物館和台北故宮博物院的名畫有望于2011年在台北聯合展覽。

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何傳馨17日在香港城市大學主講《畫中蘭亭：**黃公望與富春山居圖**》時表示，《富春山居圖》合璧展出一事已有眉目，不久會宣佈具體細節。展覽最快將于明年在台北舉行，題為“山水合璧——黃公望與《富春山居圖》特展”。

《富春山居圖》有望明年合璧

據新華社香港5月17日電一端在大陸，一端在台灣，“一分为二”多年的《富春山居圖》終將跨越海峽合璧展出。台北故宮博物院書畫處處長何傳馨17日在香港城市大學表示，這幅分藏于浙江省博物館和台北故宮博物院的名畫有望于2011年在台北聯合展覽。

何傳馨17日在香港城市大學主講“畫中蘭亭：**黃公望與富春山居圖**”時表示，《富春山居圖》合璧展出一事已有眉目，不久會宣佈具體細節。展覽最快將于明年在台北舉行，題為“山水合璧——黃公望與《富春山居圖》特展”。除“剩山圖”和“無用師卷”外，還將展出沈周等人對《富春山居圖》的摹本，以及黃公望的其他畫作。這些真跡將從不同的博物館——匯集。